

The Lyre.

No. 3.] >

AUGUST 1, 1824.

[Vol. I.

INTRODUCTION.

IN presenting the third number of the Lyre to our friends, we have to acknowledge their forbearance during its *apparent civil death*. Unforeseen circumstances have prevented its being regularly issued; but *now all* difficulty is removed, and the work will progress regularly, as originally contemplated. We have added considerably to our stock of information, both from American and Foreign publications, and it is presumed the work will be really more interesting on this account, than it formerly would have been. It has been suggested by several musical friends, that as it is a *musical* work, its pages ought, as far as practicable, be confined to musical information. This certainly was the idea that first gave rise to The Lyre; but to make it *generally* interesting, some considerable portion of its pages were devoted to miscellaneous matter. It is however *now* intended to confine it exclusively to musical information; consequently some little deviation from the original plan of the work will be observable in its future management; and we hope this will render the work more acceptable. We shall at all times feel ourselves obliged to our musical and other friends for original or selected communications, which are applicable to the science. The Editor is in regular receipt of *new London Musical Publications*, which embrace a brief view of music in every part of the civilized world. From these works copious selections will be made, as well to inform the inhabitants of this western hemisphere, what is passing in the eastern world, as to urge them on to greater diligence to acquire the same perfection. That music has charms to sooth the savage breast, or, in other words, to civilize and humanize mankind in his savage state, is a truth well attested; and, as it is well known that man never continues in the same state, but is always either improving or growing worse, is it not reasonable to suppose, that in proportion as we cultivate this noble, this delightful, this heaven-born science, we shall also daily improve in all the enjoyments and pleasures of refined, civilized, and domestic life? Certainly! Let us then cultivate this sublime art; let us make the rising generation well acquainted with it; then, and not till then, shall we see our beloved country taking the lead as much in her social, moral, and religious duties, as she does in the liberty of her citizens, and her free constitution.

Musical Information.

PHILHARMONIC SOCIETY.

THE *Philharmonic Society of the city of New-York*, was organized about the same time with the *New-York Choral Society*.

The Constitution was amended on the 27th day of March last, and comprises all that is requisite for the government of the Society.

List of the Officers of the Philharmonic Society.

BOARD OF DIRECTORS.

WRIGHT POST, President.**EDWARD LAIGHT, 1st Vice President.****JOSEPH G. SWIFT, 2d Vice President.****J. DELAFIELD, Treasurer.****JAMES I. JONES, Secretary.****HENRY BREVOORT, Jun.****ROBERT EMMET.****DOMINICK LYNCH, Jun.****DANIEL OAKEY.****ABRAHAM SCHERMERHORN.****G. S. BIBBY.****AUGUSTUS FLEMING.****G. AUGUSTUS LUDLOW.****ROBERT RAY.****PETER H. SCHENCK.**

SUB-COMMITTEE.

DOMINICK LYNCH, Jun.**J. DELAFIELD.****AUGUSTUS FLEMING.**

CONDUCTOR, D. ETIENNE.

The object of the Institution is to promote the cultivation of the science of Music; to afford facilities for the exhibition of talent, and its advancement, by fair competition among the Profession and Amateurs:—

Contributors of *fifty Dollars*, and an annual subscription of five dollars, are Governors, and have the privilege of being at, and introducing two Ladies to all the Concerts, Trials, Rehearsals, &c. which take place in the Institution.

Contributors of *twenty-five Dollars*, and an annual subscription of five dollars, have the privilege of attending at, and introducing one Lady to all the Concerts, &c. Subscribers of *five Dollars*, annually, are entitled to free admission to the *public* Concerts given by the Society, and have one Lady's ticket for each Concert. Subscriptions and Contributions are due on the 1st day of November, in every year.

The government of the Society is vested in a Board of Directors, who are chosen annually, on the second Thursday in October, from among the Governors. They are fifteen in number; and consist of the President, two Vice Presidents, and twelve others. The President and Vice Presidents are elected annually by the Directors. The President, or either of the Vice Presidents, with four Directors, form a Board for transacting business. No Professor or Teacher of music can be a Governor of the Society.

The property and funds of the Society are vested in three Trustees, chosen from the Governors, to be held in trust for themselves and the other Subscribers.

The management of Concerts and other musical exhibitions, is vested in a Sub-Committee of three, appointed by the Directors; which Sub-Committee have the appointment and control of all the performers.

The Society give two or more public Concerts in every year.

There is a meeting of the Society on the first Tuesday of January, February, March, April, May, October, November, and December, or oftener if expedient, for the performance of such vocal and instrumental music as may be submitted with a view to obtaining Premiums: and of practising and encouraging Amateurs, by affording opportunities and facilities for playing and singing in Concert. Two prizes only are given in each year, the subject of which is declared by the Directors in October.

One leading trait in the Philharmonic Society, is the encouragement it holds out to Professors, by providing for their families, in case of decease of the Professor. If a Professor engage to give his best services to the Society, for the full period of two years, and attend all the Concerts, Trials, and Rehearsals, (unless specially excused,) the widow, orphans, heirs, or devisees of such Professor, shall receive from the funds of the Society, the full sum of one hundred and fifty Dollars, in case he should die

within the period named. For five years, five hundred Dollars; for seven years, eight hundred Dollars; and for ten years, one thousand Dollars. But if during the period agreed upon, the Professor should, by immoral or improper conduct, render himself obnoxious to the Society, he shall cease to derive any benefit. These Members are entitled "Associates."

The practisings are held at the Rooms of the Society, at the times, and under the regulations directed by the Sub-Committee.

All members are admitted by ballot, and two black balls are sufficient to exclude.

Strangers visiting the city, may be invited to any of the musical meetings of the Society, except the public Concerts, on the application of a Governor, or Member, to the Treasurer or Secretary.

All members must register their names, and places of residence, in a book to be kept by the Secretary. Every member must consent to perform such parts as shall be assigned to them by the Sub-Committee. No distinction of rank is allowed in the Society. The station of every performer is fixed by the Conductor, subject to the control of the Sub-Committee. Each member of the Society shall wear a Badge, without which he cannot be admitted into any of the meetings of the Society.

These are the principal features of the constitution, and we have no hesitation in declaring, that if the original plan of the Society is *strictly* adhered to, it will ultimately result in the general good of the profession. A society like this has long been wanted in this city, for the purpose of concentrating all the musical talent, and affording to respectable Amateurs all the facilities they need in enabling them to play and sing in concert. It has been insinuated that the Philharmonic and Choral Societies are clashing against each other in their interests; than which nothing was farther from the views of the original founders. The object of the Philharmonic is Secular Music, and that of the Choral Sacred. Let them both persevere in their praiseworthy intentions, and they will act as handmaids to each other. The city of New-York ought to have, and she has, perseverance, ability, and resources enough to maintain *Two respectable Musical Societies*. We wish the Philharmonic Society every success, and hope never to see the day when she will cease her operations.

ART OF FINGERING, BY N. PASQUALI.

Of the natural places for the Thumb.

In passages which contain more than five following notes, rising or falling in an uninterrupted succession, as there is no possibility of contracting the fingers for want of a note to break their regular continuance, a proper method of shifting the hand higher or lower, can only be derived by a right management of the thumb. And, therefore, to have every note of an equal length, the seven notes must be divided into two fixed positions, viz. three in one, and four in the other, then by the thumb passing under the fingers in ascending, and the fingers passing under the thumb in descending, the full time may be given to every note.

Indeed it would not have been material in the *natural* key, if the first position had contained four notes, and the second three, as no short key intervenes: but I have preferred this way of placing the thumb, because it best agrees with the general rules for the other keys with flats and sharps.

It is a general rule to place the right hand thumb to the right of the short keys, and left hand thumb to the left, which must be particularly attended to, as it will be of the greatest consequence in most cases; but more especially in such passages as move by regular successive notes.

When a scale begins with one or two notes, before the note to which the thumb is marked comes in, the nearest finger to the thumb should be preferred.

The natural places for the thumb ought the rather to be well remembered, as they will be a more general guide than any of the other rules.

Every accidental sharp or flat added or taken away, in the course of a lesson, changes

one of the places for the thumb, so long as this accidental alteration continues. For example, if a lesson has only F sharp at the cliff, then the places for the thumb at the right hand will be on G and C; but if in the course of the movement, a sharp is accidentally added to C, then the thumb will be placed on D and G; and when the accidental sharp on C ceases, the thumb is to be reinstated on its own original C again.

The accidental sharps or flats, generally follow one another in their natural progression; as for instance, if after the first and second sharp, the fourth and fifth should accidentally come in, instead of the third, then we must adhere to our general rule, viz. that the thumb of the right hand should always be placed at the right of a short key, and that of the left hand on the left.

And, whereas these irregularities, in the progression of sharps and flats, are very numerous in modern music, the greater attention must be paid to this general rule.

The thumb is sometimes introduced out of its natural place in order to prepare the hand for a shake.

It was recommended at the beginning of this treatise, that a learner should always shake, turn, &c. with such fingers as the position of the hand allowed him. But now that he is further advanced, it will be necessary for him to observe the following general rule, viz. that whatever note has a shake or turn, should be played with the second finger in preference to any other, these two graces answering best near that finger. But here we must take notice, that if the thumb was not to be introduced immediately before the note that is to be graced, we should oftentimes be obliged to quit the key of the note before the grace. Therefore, whenever the thumb does not naturally precede a grace in a descending progression of notes, and when the note graced cannot be played without quitting the key of the note before it, sooner than its full time requires, the thumb is to be brought in by the rule of contraction.

It remains to be observed, that in passages of harmonic leaps or scales, the passages for the thumb frequently differ from what has hitherto been shown.

To be concluded in our next.

ORGAN IN CHRIST CHURCH, ANN-STREET.

This organ was built by the late Mr. John Geib, of this city; several of the stops are remarkably fine, and, upon the whole, the instrument is a good one, giving very general satisfaction.

The exact dimensions we are not acquainted with, but presume it is about 17 feet high, 11 feet wide, and 7 deep. The compass from GG to F in alt. The stops are as follow, viz.

GREAT ORGAN.

Open Diapason,
Principal,
Fifteenth,
Cornet, treble, 3 ranks.

Stop Diapason,
Twelfth,
Tierce,
Sesquialtra bass, 2 ranks,

Trumpet.

SWELL AND CHOIR.

Stop Diapason, treble,
Dulceana, treble,
Hautboy, treble,
Fifteenth treble and bass.

Stop Diapason, bass,
Principal, treble,
Flute, treble and bass,
Trimland.

The stop Diapason, Dulceana, Principal, Hautboy, and Trimland are in the swell; the other stops on the same sounding-board, but out of the swell.

There is a coupling stop to unite the two rows of keys, and a shifting movement to take off the loud stops in the great organ. There is also one octave and half of pedals for the feet, which communicate with the bass of the great organ.

The present organist of the church, is Mr. Wm. Blondel, a young man of fine talents, who promises fair to become a first-rate organist, and an ornament to the profession.

ORGAN IN ST. PAUL'S CHURCH.

This instrument is certainly one of the finest in this country; the tones are peculiarly sweet and mellow, and the touch very pleasant. It was built by the late Mr. England, of London, who was considered inferior to none in that metropolis. The height of the organ is 22 feet, width 14 feet, and depth 8 feet. Compass, from GG to F in alt. The stops are as follow, viz.

GREAT ORGAN.

Open Diapason.

Principal,

Fifteenth,

Sesquialtra, 3 ranks, Cornet 5 ranks mounted,

Trumpet.

Stop Diapason,

Twelfth,

Tierce,

CHOIR ORGAN.

Stop Diapason,

Principal,

Vox Humana.

Dulceana,

Flute,

SWELL ORGAN TO FED. G.

Open Diapason,

Principal,

Trumpet.

Stop Diapason,

Hautboy,

The Trimland in this organ affects the whole instrument, but is seldom used.

We would suggest that one or two stops of pedal pipes would very materially improve the organ, and give the organist much better opportunity of displaying its powers and fine tones.

Biographical.

In a former number we gave a short sketch of the celebrated musician and composer, **GEORGE F. HANDEL**: we now give a biographical history of his life.

GEORGE F. HANDEL was born at Hall, a city of upper Saxony, February 24th, 1684, by a *second* wife of his father, who was an eminent physician and surgeon of the same place, and then above sixty years of age. From his very childhood he discovered such a propensity to music, that his father, who always intended him for the study of the civil law, was alarmed at it, and took every method to oppose this inclination, by keeping him out of the way of, and strictly forbidding him to meddle with, musical instruments of any kind. Nevertheless the son found means to get a little clavichord privately conveyed to a room at the top of the house: and with this he used to amuse himself when the family were asleep.

While he was yet under seven years of age, he went with his father to the duke of Saxe Weisenfels, where it was not possible to keep him from harpsichords and other instruments. It happened one morning, that while he was playing on the organ, after the service was over, the duke was in the church; and something there was in his manner of playing, which affected the duke so strongly, that his highness asked his valet de chambre (who, by the way, was Handel's brother-in-law,) who it was he heard at the organ? The valet replied that it was his brother. The duke demanded to see him; and after making proper inquiries about him, expostulated very seriously with the old doctor, who still retained his prepossessions in favour of the civil law. He told him at length, that every father had certainly a right to dispose of his children as he thought most expedient; but that for his part, he could not but consider it as a sort of crime against the public and posterity, to rob the world of such

a rising genius. The issue of this debate was not only a toleration for music, but consent also that a master should be called in to forward and assist him.

The first thing his father did at his return to Hall, was to place him under one *Zackau*, organist to the cathedral church; who was a person of great abilities in his profession, and not more qualified than inclined to do justice to any pupil of promising hopes. Handel pleased him so much, that he never thought he could do enough for him. He was proud of a pupil who already began to attract the attention of the public; and also glad of an assistant, who, by his prodigious talents, was capable of supplying his place, whenever he had a mind to be absent. It may seem strange to talk of an assistant at seven years of age; but it is stranger, that at nine he began to compose the church service for voices and instruments, and from that time actually did compose a service every week for three years successively. Having far surpassed his master, the master himself confessing it, and made all the improvements he could at Hall, it was agreed he should go to Berlin; and to Berlin he went, 1698, where the opera was in a flourishing condition under the encouragement of the king of Prussia. Handel had not long been at court before his abilities became known to the king, who frequently sent for him, and made him large presents. He farther offered to send him to Italy, where he might be formed under the best masters, and have opportunities of hearing and seeing all that was excellent of the kind; but there were reasons for refusing this offer, and also for leaving Berlin, as he did soon after. During his stay there, he became acquainted with two Italian composers, *Buononcini* and *Attilio*; the same who afterward came to England while Handel was there, and were at the head of a formidable opposition against him.

Next to the opera of Berlin, that of Hamburg was in the highest request; and thither it was resolved to send him on his own bottom, and chiefly with a view to improvement; but his father's death happening soon after, and his mother being left in narrow circumstances, he thought it necessary to procure scholars, and obtain some employment in the orchestra; and by this means, instead of a burden he proved a great relief to her. He had a dispute at Hamburg with one of the masters, in opposition to whom he laid claim to the first harpsichord; and he had the luck to have it determined in his favour. The honour, however, had like to have cost him dear; for his antagonist so resented his being constrained to yield to such a stripling competitor, that as they were coming out of the orchestra, he made a push at him with a sword, which had infallibly pierced his heart, but for the friendly score which he carried accidentally in his bosom. "Had this happened," says his historian, "in the early ages, not a mortal but would have been persuaded that *Apollo* himself interposed to preserve him, in the form of a music book."

From conducting the performance, Handel became composer to the house; and *Almeria*, his first opera, was composed here, when he was not much above fourteen years of age. The success of it was so great, that it ran for thirty nights without interruption; and this encouraged him to compose others, as he did also a considerable number of sonatas not extant, during his stay at Hamburg, which was about four or five years. He contracted an acquaintance at this place with many persons of note, among whom was the prince of Tuscany, brother to John Gaston de Medicis, grand duke. The prince, who was a great lover of the art, for which his country was famous, would often lament Handel's not being acquainted with the Italian music; showed him a large collection of it; and was very anxious he would return with him to Florence. Handel plainly answered, that he could see nothing in the music answerable to the prince's description of it; but, on the contrary, thought it so very indifferent, that the singers must be angels to recommend it. The prince smiled at the severity of his censure, yet pressed him to return with him, and intimated that no convenience should be wanting. Handel thanked him for an offer which he did not choose to accept; for he resolved to go to Italy on his own bottom, as soon as he could make a purse sufficient for the purpose. He had in him from his childhood, a strong spirit of independency, which was never known to forsake him in the most distressful seasons of his life; and it is remarkable that he refused the greatest offers

from persons of the first distinction; nay, and even the highest favours from the fairest of the fair sex, only because he would not be cramped or confined by particular attachments.

Soon after this he went to Italy, and Florence was his first destination; where, at the age of eighteen, he composed the opera of *Rodrigo*, for which he was presented with an hundred sequins, and a service of plate. This may serve to show what a reception he met with at a place where the highest notions were conceived of him before he arrived. Vittoria, a celebrated actress and singer, bore a principal part in this opera. She was a fine woman, and had been some time in the good graces of his serene highness; yet Handel's youth and comeliness, joined with his fame and abilities in music, had raised emotions in her heart, which, however, we do not find that Handel in the least encouraged. After about a year's stay at Florence, he went to Venice, where he was first discovered at a masquerade while he was playing on a harpsichord in his visor. Scarlatti happened to be there, and affirmed it could be no one but the famous Saxon or the devil. Being earnestly importuned to compose an opera, he finished his *Agrippina*, in three weeks; which was performed twenty-seven nights successively; and with which the audience were so enchanted that they seemed to be all distracted. From Venice he went to Rome, where his arrival was no sooner known, than he received polite messages from persons of the first distinction. Among his greatest admirers was the cardinal *Ottoboni*, a person of a refined taste, and princely magnificence; at whose court he met with the famous *Corelli*, with whom he became well acquainted. Attempts were made at Rome to convert him to popery; but Handel declared himself resolved to die a member of that communion, whether true or false, in which he had been born and bred. From Rome he went to Naples; and after he quitted Naples, he made a second visit to Florence, Rome, and Venice. The whole time of his abode in Italy was six years; during which he had composed abundance of music, and some in almost every species of composition. These early fruits of his studies would doubtless be great curiosities, could they be met with.

HANDEL was now returned to his native country, but yet he had not done travelling, nor was likely to have done, while there was any musical court which he had not seen. Hanover was the first he stopped at, where he met with *Steffani*, with whom he had been acquainted at Venice, and who was there master of the chapel to king George I., then elector of Hanover. At Hanover also there was a nobleman who had taken great notice of Handel in Italy, and who afterward did him great service when he came to England the second time. This person was Baron *Kilmanseck*. He introduced him at court, and so well recommended him to his electoral highness, that he immediately offered him a pension of 1500 crowns per annum, as an inducement to stay. Handel excused his not accepting this high favour, because he had promised the court of the elector palatine, and also resolved to pass over into England, whither it seems that he had strong invitations from the duke of Manchester; upon which he had leave to be absent for a twelvemonth or more, and to go whithersoever he pleased; and on these conditions he thankfully accepted the pension.

After paying a visit to his mother, who was now extremely old and blind, and to his old master *Zackaw*, he set out for Dusseldorf. The elector was highly pleased with him, and at parting made him a present of a fine set of wrought plate for a dessert. From Dusseldorf he made the best of his way through Holland, and embarked for England, arriving at London in the winter of 1710. He was soon introduced at court, and honoured with marks of the queen's favour. Many of the nobility were impatient for an opera from him; whereupon he composed *Rinaldo*, in which the famous *Nicolini* sung. Its success was great, and his engagements at Hanover the subject of much concern. He returned thither in a twelvemonth; for besides his pension, Steffani had resigned to him the mastership of the chapel; but in 1712, he obtained leave of the elector to make a second visit to England, on condition that he should return within a reasonable time. The poor state of music there, and the wretched proceedings at the Hay-market Theatre, made the nobility

desirous that he might be employed in composing for the theatre. To their applications the queen added her own authority; and as an encouragement, settled on him for life a pension of 200*l.* (§888) per annum. All this made Handel forget his obligation to return to Hanover; so that when George I. came over, at the death of the queen, in 1714, conscious how ill he had deserved at his hands, he durst not appear at court. It happened, however, that his noble friend Baron Kilmanseck was there; and he, with others of the nobility, contrived the following scheme for reinstating him in his majesty's favour. The king was persuaded to form a party on the water; and Handel was bid to prepare some music for the occasion. It was performed and conducted by himself, unknown to his majesty, whose pleasure on hearing it was equal to his surprise. Upon his inquiring who it was, the baron produced the delinquent, and presented him to his majesty, as one that was too conscious of his fault to attempt an excuse for it. Thus Handel was restored to favour, his music honoured with the highest approbation, and, as a token of it, the king was pleased to add a pension for life of 200*l.* a year to that which queen Anne had before given him. Some years after, when he was employed to teach the young princesses, another pension was added to the former by her late majesty.

Handel was now settled in England, and well provided for. The three first years he was chiefly, if not constantly, at the earl of Burlington's, where he frequently met with Mr. Pope. The poet one day asked his friend Dr. Arbuthnot, of whose knowledge in music he had a high idea, what was his real opinion of Handel, as a master of that science? who replied, "Conceive the highest that you can of his abilities, and they are much beyond any thing that you can conceive." Mr. Pope nevertheless declared, that Handel's finest things, so untutored were his ears, gave him no more pleasure than the airs of a common ballad. The two next years he spent at Cannons, which was then in its glory, and composed music for the chapel there. While he was here, a project was formed by the nobility for erecting an academy in the Hay-market, the intention of which was to secure a constant supply of operas, to be composed by Handel, and to be performed under his direction. For this purpose a large sum was subscribed, the king subscribing 1000*l.* the nobility 4000*l.*, and Handel went to Dresden in quest of singers, from whence he brought Senesino and Durisanti. At this time, Buononcini and Attilio, whom we have mentioned before, composed for the opera, and had a strong party in their favour, and by whom a violent opposition was maintained; but at last the parties were all united, and each was to have his particular part.

The academy being now firmly established, and Handel appointed composer to it, all things went on prosperously for a course of ten years. Handel maintained an absolute authority over the singers and the band, or rather kept them in total subjection. Having one day a dispute with Cuzzoni on her refusing to sing something or other, "Oh! madam, I know very well that you are a true devil; but I will make you know that I am Beelzebub, the chief of the devils." With this he took her up by the waist, and if she made any more words, swore that he would fling her out of the window. This may serve to show what a notable spirit Handel possessed, and how well they were governed. What, however, they hitherto regarded a legal government, at length appeared to be downright tyranny; upon which a rebellion commenced, with Senesino at the head of it, and all became tumult and civil war. Handel perceiving that Senesino was grown less tractable and obsequious, resolved to subdue him. To manage him by gentle means he disdained; yet to control him by force he could not; Senesino's interest and party being too powerful. The one was quite refractory, the other quite outrageous. The merits of the quarrel are not known; but whatever they were, the nobility would not consent to his design of parting with Senesino, and Handel was resolved to have no farther concerns with him. And thus the academy, after it had gone on in a flourishing state for above nine years, was at once dissolved.

Handel still continued at the Hay-market, but his audience gradually sunk away. New singers must be sought, and could not be had any nearer than Italy. Discoura-

ging this!! yet to Italy he went, and returned with several singers; he embarked on a new bottom. He carried it on for three or four years, but it did not do. Many of the nobility raised a new subscription for another opera at Lincoln's Inn Fields, and sent for Farinelli and others; and, in short, the opposition was so strong, that in spite of his great abilities, his affairs declined; all for want of a little prudence, and a spirit that knew how to yield on proper occasions. His fortune was not more impaired than his health and his understanding. His right arm was become useless to him from a stroke of the palsy; and his senses were greatly disordered at intervals for a long time. In this unhappy state it was thought necessary that he should go to the vapour baths at *Aix-la-Chapelle*; and from them he received a cure, which, from the manner as well as the quickness of it, passed with the nuns for a miracle.

Soon after his return to London in 1736, his *Alexander's Feast* was performed at Covent Garden, and applauded; and several other attempts of a like nature were made to reinstate him; but they did not prevail; the Italian party was too powerful; so that in 1741 he went to Dublin, where he was well received. Mr. Pope has recorded this passage of his history. A poor phantom, which is made to represent the Genius of the modern Italian opera, expresses her apprehensions, and gives her instructions to Dulness, already alarmed for her own safety, in the following lines;

"But soon, ah! soon, rebellion will commence,
If music merely borrows aid from sense;
Strong in new arms, lo! giant Handel stands,
Like bold Briareus with his hundred hands:
To stir, to rouse, to shake the soul, he comes,
And Jove's own thunders follow Mars's drums.
Arrest him, empress; or you sleep no more—
She heard,—and drove him to th' Hibernian shore."

DUNCIAD, BOOK IV. 63.

At his return to London, in 1741—2, the minds of most men were disposed in his favour, and the era of his prosperity returned. He immediately began his oratorios in Covent Garden, which he continued with uninterrupted success and unrivalled glory, till within eight days of his death. The last was performed on the 6th, and he expired on the 14th April, 1759. He was buried in Westminster Abbey, where, by his own order, and at his own expense, a monument was to be erected to his memory. In 1751, a gutta serena deprived him of his sight; but his faculties remained in their full vigour, almost to the hour of his dissolution. It must not be forgot, that this great master in music was an uncommon epicure: which part of his character his historian endeavours to excuse, by saying, that "the peculiarities of his constitution were as great as those of his character; that luxury and intemperance are relative ideas; and that it would be as unreasonable to confine Handel to the fare and allowance of common men, as to expect that a London merchant should live like a Swiss merchant; that nature had given him a vigorous constitution, an exquisite palate, a craving appetite; and that his incessant and intense application to the studies of his profession rendered constant and large supplies of nourishment the more necessary to recruit his exhausted spirits." He had better have said *nothing*.

London Musical Magazine.—1776.

MR. JOHN DAVY

died at his lodgings, May's Buildings, on Sunday, Feb. 22, 1824.—It is not a little singular, that this ingenious musician, though only in his 59th year, should have outlived the whole of his kindred. Not one single relative could be found to attend him in his last moments. His life for many years past has been embittered by an illness of the severest kind, and he has often been heard to sigh for that relief which death could only afford.

He was a native of Crediton, Devonshire. When very young, he became a pupil of

the celebrated Jackson, of Exeter. He arrived in London early in life, and soon distinguished himself by compositions that reflect the greatest credit on himself and his master. Naturally indolent, his works are but few; but these few display great talent. Among his miscellaneous songs,—“Just like love,”—“The Smuggler,”—“May we ne’er want a Friend,”—“Bay of Biscay,” &c. are the best known.—His last operas were *Rob Roy Macgregor*, and *Woman’s Will*;—the former distinguished by the most tasteful and judicious adaptations; the latter by much bold and original composition.

Owing to an habitual improvidence, the too frequent attendant on genius, poor Davy died in extreme indigence, without leaving even sufficient to defray the expenses of his funeral.

HARMONICON.

A

TREATISE ON THE ORGAN, EXPLANATORY OF THAT NOBLE INSTRUMENT,

WITH A FEW

HINTS TO INEXPERIENCED ORGANISTS.

In compiling the following treatise, frequent recourse has been had to a celebrated work published several years ago in London, by Mr. Jonas Blewit, an eminent organist in that city, and author of several books of voluntaries for the organ. All the modern improvements have been inserted, and an attempt made to render the work useful to country organists.

EDITOR.

The organ is an instrument which consists of from *one to two and half sets* of keys, and from 6 or 8 to 24 or more *stops*. The number of stops is according to the size and scheme of the organ. Some consist of not more than *three*; others have been known to contain *fifty* or *sixty*. But we have now to do with those only which are most commonly in use. The different rows of keys may be stated in the following manner, viz. the lower row is expressly designed for the *choir organ*; the middle for the *full* or *great organ*; and the upper for the *Echo* or *Swell*. An organ with only one set of keys, has generally a *Pedal* for the foot, which takes off the greater part of the stops, and by that means constitutes what may be termed a *Soft* or *Choir Organ*; and an organ with two sets of keys is generally framed as follows:—The *Great* or *Full Organ* being on the upper set of keys, and the *Choir* or *Soft Organ*, on the lower; if there be any *Swell*, which is often the case, it is on this set of keys, the *Swell* running half the compass of the organ, which is in the *treble* part. When the *Swell* is to be used, it is necessary to have no more than one or two stops in the bass, and the swell is managed by gradually raising or falling the foot. In order to make a complete *Choir Organ*, the pedal must be kept down; all the *Reed Stops*, such as *Trumpet*, *Hautboy*, &c. to be put in, and all the rest to be drawn out.

The *Full* or *Grand Organ* has two and half sets of keys, sometimes three, but seldom. Another kind of organ consists of a set and half of keys; the full and choir organ are on the lower set of keys, the choir being introduced by a pedal, and on the half set is the swell or echo.

The ancient organs, many of which are yet in being, were from double C in the

bass to C, and sometimes to D in alt. An addition was then made of two keys in the bass, double A and double G; and these are called *short octaves*: some are to be met with, having double A only. But the modern short octave organs go up to F in alt. A full-compassed organ, is therefore from double G in the bass, completely up to F in alt. The double G sharp is frequently omitted, being a very expensive key, and is not of material consequence.

The fullest organ in compass, is that within the Cathedral church of *St. Paul* in *London*, where the great organ extends from D in alt, to double double C, in the bass; the choir organ down to double F; and the swell down to C, second space in the bass. This organ was built by *Father Smith*, and is supposed to be the *finest* organ in the world. The *Temple* organ, however, far exceeds it in effect, and is in some respects a more curious instrument, the compass being from D in alt. to double F, with the extraordinary circumstance of having *Quarter Notes*. Some organs have lately been built with the additional keys in the treble, being an octave higher than C in alt. This, in *Chamber Organs*, may perhaps be considered an improvement; but in *Church Organs* it must be totally useless, as having a greater number of keys than are necessary.

The stops are always placed on the right and left hand of the performer. According to the modern custom the stops for the great organ are all on the right hand; the swell and choir stops on the left, the former above and the latter below. To be more explicit, the great organ, beginning at the bottom of the instrument, comprehends the *Two Diapasons*, *Principal*, *Twelfth*, *Flute*, *Fifteenth*, *Tierce*, *Sesquialtra*, *Mixture*, *Trumpet*, *Clarion*, and *Cornet*; on the left hand, in the choir organ, we find the *Stop Diapason*, *Dulceana*, *Principal*, *Flute*, *Fifteenth*, and *Vox Humana*, *Cremona*, or *Bassoon*; and on the swell, the *Two Diapasons*, *Principal*, *Cornet*, *Trumpet*, and *Hautboy*. Some organs have a *Double Open*, or *Double Stop Diapason*, which is an octave below the open or stop Diapason. Where the size and scheme of this organ will admit the stop, it always improves and materially enriches the combinations, particularly in the full organ, where there is a *Clarion* to counteract its effect. The organs in Europe (as well as several in this country,) have often a set of *pedals* to play with the feet; including from one to two octaves in the bass; and consists of one or more stops. The stops generally are *Sub-bass*, or *Double double Open Diapason*, *double Open Diapason*, *double Stop Diapason*, *Open Diapason*, *Principal*, and *Fifteenth*. To this is sometimes added a *Double Trumpet*, the effect of which is truly grand and awful. This last stop however is only applicable to very large organs in cathedrals of extraordinary dimensions.

The *Diapason* is the foundation of the organ, it being the true pitch, without which no other stop could have a good effect; it binds, in fact, the whole together, in one true body of tone. There are however two distinct names for a Diapason, the one denominated the *Stop*, and the other the *Open Diapason*. The *Stop Diapason* is chiefly made of wood, and has a square plug at the top; which being forcibly drawn up or pressed down, flattens or sharpens its tone. In other words, the further the plug be immersed, the sharper it will be; and a contrary procedure invariably flattens this Diapason.

The *Open Diapason* is of metallic construction, and the pipes of which it is formed are nearly as long again as those which comprise the stop Diapason. It is tuned by a cone, which sharpens the pipes by extension, and flattens them by closure. The two Diapasons must be tuned to the same pitch, being exactly in unison together.

The *Principal* is likewise formed of a metallic substance, and is an open pipe. It is also tuned after the same manner as the Open Diapason, as are also all open metal pipes. This stop is an octave higher than the Diapason, and the tuner always commences with this stop, from whence the bearings of every other stop, (to use a professional term) are afterward laid; or to be more clear upon the subject, when the pipes of the Principal are completed, the pipes belonging to every other stop in the organ are tuned to them; therefore as all other stops are dependent upon this, it is justly and emphatically called the *Principal*.

The *Twelfth* is a fifth higher than the principal, or twelve notes above the Diapason. The pipes of this stop are also open.

The *Flute Stop* is formed generally of wooden pipes, and tuned in the same manner as the stop Diapason. It is an entire octave higher; upon which we may call it the *Octave Stop Diapason*.

The *Fifteenth* is composed of open pipes, and is an octave higher than the Principal.

In the *Sesquialtra*, or combination of pipes, each single key forms a chord of itself, and they are blended together in different manners, sometimes by three ranks, at others by four or five; but, when there are so many ranks, there is seldom a *Mixture Stop*. In old organs they generally run thus; the 17th, 19th, and 22d. In modern organs this stop generally consists of 15th, 17th, and 19th.

The *Mixture* is a stop necessary to complete the *Sesquialtra*, and generally consists of two, sometimes three, ranks of pipes. The ranks are the 24th and 26th, but these pipes are so small, that they are obliged to make several breaks in the order of compass; otherwise the pipes would be too acute, or shrill, for the ear to bear them.

The *Trumpet* is a *Reed Stop*, and has a pipe fixed on a block, on which a *brass reed*, a *tongue*, and a *wire*, are likewise fixed. It is tuned by the wire, which when raised flattens, and when driven downward sharpens, the pipes. All the reed stops are tuned in the same manner.

The *Clarion* is an octave higher than the trumpet, and is also a reed stop.

The *Cornet* is a half stop, never running lower than middle C; it consists of four or five ranks of pipes, which being shorter in length, and wider in the tube than other pipes, gives a harsh and loud effect. Double notes ought never to be used in a cornet piece. Some of the smaller church organs, have a *Cornet treble* and *Sesquialtra bass*, in which case the cornet is merely *Sesquialtra treble*, and seldom consists of more than 3 ranks of pipes.

The *Vox Humana*, *Cremona*, and *Bassoon*, are reed stops in unison with the Diapason.

The *Trumpet* and *Hautboy* used in the swell are both reed stops. The trumpet is generally, in this case, more delicately voiced than that in the great organ; and the *Hautboy* is likewise a small stop in unison with the Diapasons.

The *Dulceana* is a beautiful stop of modern invention; it is voiced very delicately, and is in unison with the Diapason. The pipes are open, very long, and slender, which occasions its softness.

The *Celestina*, is an *Octave Dulceana*.

The *Nacht Hoorn* or *Night Horn*, is an open Stop in unison with the Flute, and very much resembles it in tone, being a little louder. The pipes are short, and the tube very wide, which makes it very difficult to tune.

A stop called the *Viol di Gamba*, is frequently introduced into the swell; it is in unison with the Diapason, and resembles the *Dulceana* in tone. The pipes are open.

The *German Flute* is also an unison stop, and resembles the stop Diapason. The pipes are stopped.

Some of the old organs have a *Quintadeena* or *fifth* to the Diapason, the pipes of which are open. This stop is *very seldom* placed in modern organs, and *never* unless there is a double Diapason to qualify it.

The *Tierce* and *Larigo* are introduced in some organs merely to make a show of stops. The former is a sharp third, and the latter a fifth above the fifteenth, and are composed of open pipes.

It is necessary to observe that all these stops ought to take the complete compass of the organ except the Cornet in the great organ, which takes but half. The cornet in the swell is always complete.

When the performer sits down to the organ, let him draw out the Diapasons on each set of keys, by which means he is sure of a foundation; and indeed this is absolutely necessary, because no stop ought to be used without one, or both of these stops, ex-

cept the Flute and Dulceana. Suppose then that the first movement of a performer be a Diapason ; and if it be succeeded by that of a Cornet, let him, at the conclusion of the Diapason piece, hold down with his left hand, the last note in the bass, while with his right-hand, he draws out the cornet on the great organ and swell. When he has finished this movement, his fancy may lead him to try the effects of the swell ; and in this case let him not likewise quit the last note in the bass, until he has pulled out the full number of stops in the swell, and put in the cornet in the great organ ; after this he may with the right hand, begin on the swell. This will prevent a long interval, which has a bad effect in any performance.

Should he next wish to try the Cremona, Vox Humana, or Bassoon, let him keep the last chord in sound with his left hand, while with the other, he draws which of these stops inclination may dictate, there being a similarity between them. When this is done, let him alternately play upon the stop he has selected in the choir organ, and upon the diapason in the great organ, accompanying them, with his left-hand, on the swell. This has a pleasing effect, and is likewise extremely grateful to the ear in giving out a psalm tune. If the Hautboy in the swell be used, he must only use the stop Diapason with it, taking care that the movement be in the *affettuoso* style, accompanied by the Stop Diapason, or Dulceana, in the choir organ, exhibiting light staccato notes.

When the trumpet in the swell is used as an echo to that in the great organ, draw out both the Diapasons, and let the bass in the choir organ, be the Diapason and Flute. But never use the Cornet in the swell, except it be in a full swell, or as an echo to that in the great organ.

If you are desirous of exhibiting a Flute piece, let it be preceded by a slow movement on the swell ; and if it be accompanied by a soft or piano swell in the bass, it will have a good effect. When the flute piece is finished, a few slow chords on the Diapasons should conclude the voluntary.

After a trumpet piece, to conclude with the same subject on a full organ, has a very grand effect. This strikes a sublime awe, and is always to the credit of the performer. In order therefore to prepare the full organ for use after a trumpet piece, it must be done while you are playing some passage on the swell. During this period, which must be proportionably long, let the right hand draw the stops in the full organ ; observing never to draw the cornet in a full organ piece, as it makes the treble too loud for the bass.

The stop Diapason and Principal on the choir organ, have a happy effect in an andante movement. The stop Diapason or Dulceana and Flute are good to accompany a solo voice. When the choir organ is designed to be full, never draw the reed stops, as they are very liable to be out of tune, and are much better used as solo stops with the stop Diapason alone.

The Cornet and Trumpet stops should not be used immediately after each other : but some slow movement on the swell, the diapasons, or the choir organ, should previously, by way of interlude, be introduced.

In organs with *short octaves*, it is an error too frequent to put down the double A with the C sharp, and double G with B natural, both of which have a very bad effect. To remedy this, notice, that where there is a lower C sharp, it is the octave to A first space, as is the lower B to G first line. When, however, the organ is of short compass, the lower C sharp is in fact seldom to be found ; and, where there is the appearance of the key, the note is generally double A.

Directions for properly using and blending the Stops.

The style and manner in which every instrument ought to be used is a first rate object ; and as every stop is in some degree the representative of some single instrument, the style and manner should be correspondently adapted. And yet, notwithstanding

this very obvious remark, few instruments have been so grossly abused as the organ for want of adaptation, and of blending the stops properly together.

The style of writing for the Diapasons has hitherto been in one manner, viz. by beginning at the extreme or lower part of the bass, and by climbing, if the expression may be used, chord by chord to the upper part of the instrument. Slow fugues and imitations have also been much used; and, indeed, for the open Diapason alone, this mode is very proper. But when enlivened by the stop Diapason in addition, airs of a more sprightly nature may with propriety be used. If the swell and Diapason be exhibited alternately, it produces a pleasing variety.

The treble of the Diapason, if the pipes be brilliantly voiced, greatly resembles the tone of a German flute; and, when accompanied on the swell in semiquavers, imitating the Tenor violin, it is productive of a very agreeable melody; and the choir reed stops, used alternately, add greatly to the effect. In movements of this kind, however, it is better to have the swell closed.

The Principal is a stop in unison with the flute, but should never be used singly, in manner of a flute. When blended with the stop Diapason, in an airy style, it is shown to greatest advantage. Indeed this is the best mixture of stops upon the organ.

Neither the twelfth nor fifteenth is used singly, being only calculated for full pieces in addition to the Diapasons and principal.

The Flute requires airy music, and has a pleasing effect when accompanied with the Swell; and it is a relief to the Diapasons in a movement designed to imitate the Horns. The stop Diapason has likewise a happy effect as a relief to a Trumpet piece.

The Trumpet stop representing the martial instrument of that name, should never comprehend any note, when a trumpet piece is intended, but what strictly corresponds with the scale of that instrument; in other words, the air should be martial and grand. The lower part of the Swell, and upper part of the Trumpet have not perhaps an imperfect resemblance of horns and trumpets; and the bass, as an accompaniment, should be the Diapason in the choir organ. The bass of the trumpet, when used at the conclusion of a musical piece, has a very bad effect, it being very coarse unless when used in the full organ.

The Clarion is never used but in a full piece. The Cornet stop requires light airy music, and is generally accompanied by a moving bass.

The Sesquialtra and mixture are wholly adapted to the full organ. Where there is no Cornet, the Sesquialtra is a tolerable substitute.

The Cremona, Vox Humana, and Bassoon are stops used generally in the choir organ. They are not, however, calculated for Chorus stops. One style of music for these stops is generally in an Adagio or grave movement; and it should by no means exceed an Andante. Such passages as are written for the Violoncello are best calculated for these stops.

The introduction of the Dulceana is one of the best of modern improvements. Music intended for it should be very delicate without any display of execution. This stop is generally introduced into the choir organ, though sometimes in the great organ and swell. When the flute is blended with it, it gives a peculiar brilliancy; and in this case, more sprightly music may be used; the accompaniment being the two Diapasons in the swell or stop Diapason (if softly voiced) of the great organ. A Dulceana in the swell, however, has much the finest effect. This stop was first introduced by Mr. Snetzler.

The Viol di Gamba, requires the same style of music as the Dulceana.

The night horn and German flute are played in the same style as the flute, and may be used alone as solo stops.

Dr. Rees's Cyclopædia contains the following remarks upon the organ. "Among the modern improvements on the organ the most remarkable are the swell and tremulant. The former, invented by an English artist, consists of a number of pipes,

placed in a remote part of the instrument, and enclosed in a kind of box, which being gradually opened by the pressure of the foot upon a pedal, increases the sound as the wind does the sound of a peal of bells, or suppresses it in like manner by a contrary action. The tremblant is a contrivance, by means of a valve in the postvent or passage from the wind-chest, to check the wind, and admits it only by starts, so that the notes appear to stammer, and the whole instrument to sob, in a manner very offensive to the ear." The tremblant has the best effect when drawn with the Dulceana in the swell.

The swell, however, is often treated in an improper manner, by moving the foot too hastily up and down; in fact, it should be used only by the slowest gradation, particularly in a full swell piece. A full organ piece, succeeding a movement of this kind, is very striking. This kind of movement is likewise a good introduction to a trumpet, cornet, or flute piece, and indeed any other lively movement, as is also a Siciliano. As the full organ is the representation of a full band, so should the music, in this case, be accordingly adapted. No pieces are more proper than a largo, a fugue, or slow adagio, with close combined harmony. Where there are pedals for the feet, communicating with the keys of the great organ, the effect is truly grand, as the left hand can more properly be kept higher upon the instrument, and the feet play a fundamental bass. All instruments indeed, after the organ, appear to a manifest disadvantage; and when the instrument is in the hands of a skilful master, the most powerful band must follow its lead. A striking instance of this was universally felt and acknowledged at the commemoration of *Handel*, in *Westminster Abbey*, where *Mr. Bates*, on an organ built by *Green*, exerted himself in so judicious a manner, as to make the most potent of all bands, hitherto heard in any country, obey in every chord. The organ likewise bears a sacred distinction in the church, and is preferred before all instruments, for that solemn service. Indeed it would take more time to describe this invaluable instrument and its powers, than any mind can dictate, or pen describe.

One error too frequent in young performers on the organ, is touching the keys in a light, superficial manner, forgetting perhaps that this instrument is different from the piano forte, as the length of any note may be expressed upon it; it is proper therefore, that every note should have its due length and expression; nor should any note be quitted, until the length of sound be fully complete. This method, properly observed, will give the performers a right idea of the touch of an organ.

In performing a largo, which movement is best calculated to try the effect of the full organ, a firm and steady manner is recommended, taking off the right hand a semi-quaver before that of the bass.

In full organ playing, to take a subject in the bass with octaves, is particularly grand. *Handel's* music, for the practice of all who wish to become good performers on the organ, particularly his overtures and choruses, are recommended principally. After all has been said and done, the greatest improvement can be made in style, &c. by attending the performances of the greatest masters on this instrument. To this end, any person who would wish to attain to any peculiar excellence on the organ, should attend the various churches, thereby concentrating, in a manner, the excellencies of all.

One defect which the organ is liable to, is called ciphering; by which we are to understand the sounding of any note, without any apparent pressure of the keys. This will arise sometimes from a bit of dirt getting under the pallet; and the remedy is, to take off the front of the wind-chest, and, with a feather or fine brush, clear away the collected dust, sometimes it is occasioned by the spring being too weak, which forces this pallet up the groove; when this is the case, the spring must be taken out and strengthened, by making it wider. If the keys at any time remain down, which will sometimes happen, owing to their being struck too hard, the trickers, the backwells, trackers, and roller boards, which are conveyances from the keys to the pallets, must be examined, as they will sometimes get out of place, and so keep the key down. Another defect is, that the pins, which ought to keep the keys steady, become bent,

and prevent the freedom of their motion; these must be straightened. A key will sometimes swell through dampness; in which cases the key must be taken out, and gently filed, and the holes through which the pins go must be opened a little. If at any time the pipes do not speak freely, it is owing to their not being properly fixed to the apertures assigned them, or that something may have lodged in the pipe. If the pipes at any time overblow, which occasions a false tone, the foot of the pipe, if it be of metal, must, in a gentle manner, be hammered, so as to make the orifice through which the wind passes smaller; which prevents a greater body of air passing through the pipe than it can sustain. This precaution is likewise necessary when a pipe is too loud.

A stop diapason, or flute pipe, (both of which are frequently made of wood,) if they be too loud, or overblow, is prevented by wedging a smaller or larger piece of wood in the foot of the pipe, correspondent to the defect. There is, however, another cause which makes these pipes have a false tone, viz. if the plugs by which they are tuned be not properly fitted, so that great part of the air passes through the pipe, and makes it speak false. Sometimes a joint will start, or a small fraction be found in the body of the pipe: both these must be carefully closed, or the pipe will not have its proper tone.

If the pipes of the stop diapason or flute be made of metal, they are tuned by ears, or shades, placed on each side of the mouth, which, by closing them towards the mouth, flattens, and by the reverse sharpens the tone.

The large front pipes of an organ are tuned by an opening in the back of each; which, by compression, are flattened, and by distention are sharpened. If these pipes at any time do not speak properly, it is probably the fault of the conveyances; in which case it will be requisite to examine whether the joints are sound, and whether they are fixed firm in their places at either extremity;—otherwise they will lose the wind, and not carry a sufficient body of air to fill the pipes. Sometimes there is a defect in the wind, which makes the sound come out by starts, as if the wind was nearly gone. This inequality of sound proceeds frequently from not having a sufficient weight upon the bellows. It may likewise be necessary to examine the folds, and see that the joints are properly covered with leather; for except the bellows be sound, and a sufficient weight placed upon them, the tone of the organ will never be equal. Sometimes the organ will lose its wind, on account of its trunk; which, if unsound, must be examined, and properly glued up.

The shifting movement or pedal for taking off the great organ is very frequently faulty, and will not rise after the pressure of the foot, for the blank parts of the slides sufficiently to quit the groove for the admission of wind into the pipes. Sometimes when the foot presses down the pedal, the blank part of the slider does not quite cover the grooves, by which means the chorus stops are not entirely taken off. To remedy these defects, it is necessary to take off the upper board which covers the sliders, and to rub the movement well with black lead. This will cause it to work with freedom and ease; and it may be observed also, that when the upper board is placed again in its former situation, it should be screwed down fast, otherwise it will occasion a running. If the spring be strong, that forces the movement, and the pedal has sufficient play, there is no doubt but it will act properly.

These directions are given with a view to assist country performers *how* to remedy the most material defects to which an organ is liable: however, should the defects be many and complicated, it is advised to employ an experienced person, as nothing tends to injure an organ so much as a bungling pretender dabbling with it.

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